

# Transformation of Cartoons as an Expression of Indian Politics in Contemporary Society

Ananya Singh<sup>1</sup> Prof. (Dr.) Anant Kumar Ozarkar<sup>2\*</sup>

<sup>1</sup> PhD Scholar, Department of Fine Arts, Manipal University, Jaipur, India

<sup>2</sup> Head, Department of Fine Arts, Manipal University, Jaipur, India

**Abstract – Political cartoons, for editorials in India can amuse, make us laugh but intends to provide social reflection on crucial facets of reality. This research a structure of analysis, which embraces the perceptual technique of ridicule and linguistic analytic agenda in the interior of the territory of serious communication & study. The objective of the exploration is to recognize the lack of encouraging and openly outlined credentials during analysing constitutional caricatures as a key tool of communication. The objective also, influences the comprehension of political cartoons and the research by analysing the modern digital art and elements used in the cartoons which illustrate how Indian cartoonists have transformed by using digital tools that could be used possibly to introduce and be helpful for social and political changes in India. The paper underwrites to the study by posing comprehensive vision to the political cartoon's categorization over strategy placing theory of media impact.**

**Keywords: Political Cartoons, Contemporary India, Communication, Expression, transformation, Modern technique.**

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## INTRODUCTION

This paper is mainly concerned with the transformation of political cartoons as an expression of Indian editorials and the functions which outlines distinction in the awareness of organizational system also the techniques used in contemporary society. The goal of this research is to associate the postmodern/abridge method to identify in Indian political cartoons and its followers with the contemporary structures, followed by editorials in India. None of the foregoing research differentiate newspaper political cartoons into transformation of digital modification and the style is completely adequate to the present change. In these days of tabloid television and glossy publications the daily editorials may seem old fashioned and anticipated. As a graphic designer I feel newspapers are a morning tonic and a joy, it's more like a ritual to read a newspaper. Modern India is leading with new artforms and advance techniques. The beauty of art is floating within every field of society including politics in various mediums like print media, digital media etc. Digital India is advancing with a speed at par with rest of the world and our contemporary society is matching the flying speed. Time is supreme power it transforms everything technically to compete & merge in the flavour of upcoming generation 2020. In early 19<sup>th</sup> centurial on, comic strips glowed in the royal Britain and in its expatriate,

establishing attesting to be demonstrations that concluded through snapshots and big screen. The traditional transfer among the pew of kingdom & the societies, also the readership of metaphors, needed a lifelong impression on India's print channels, specifically editorials. Number of cartoon & drawings scrapbooks since majestic eras, accessible in several classic fortunes, demonstrate towards the vivacious sphere of caricatures in India. Involving the Harishchandra Talcherkar and edition of cartoon strip of the Viceroy lord curzon (1902.) submits a primary pointer of portraits besides cartoons in expatriate journals such as the Hindi Punch, Gadgadad, Bhimsen, Gujarati Punch Bharat Mitra, Bhut, and Nagar Charcha (Khanduri, 2014-10-27.)<sup>1</sup>

Three words are present, past, future and the world of art rotates along with a spin. Even through political cartoons developed brief circulators by means of scrapbooks and modified assortments, editorials remain their major resource in Indian government/politics as a dominant theme. This style editorial political cartoons became an essential form of governmental broadcasting and a unique type of bulletin. Indian political cartoons used in election campaigns entertain and are most

<sup>1</sup> Khanduri, (2014-10-27). Printed in United Kingdom by Clays, St Ives plc. www.cambridge.org. ISBN 978-1-107-04332-9 (hardback)

attention-grabbing portion of an editorial. Through computer graphics they have entered into visual media. Also, in contemporary India, digital media is swamping with political caricatures like memes and merging of pictures and illustrations through comic or satiric subtitles remain the tropical, also as many broadcastings specialists influence 'uber-democratic', avatar. (Mrinal Chatterjee, 2019-04-28).<sup>2</sup>

While variations in commercial and informative lifecycle could outline a needed environment for producing the essential movement of this population is universally all over not economic but cultural and political. (Joshi S. 2002)<sup>3</sup>. Constitutional cartoons, which acknowledge & communicate to be speedily and violently publicized to their readers, they provide an opening to draw attention of public who may perhaps overlook the posts, artist wants to deliver. The stability among image and texts stimulates widely of the hierarchy among the illustration-oriented and the subtitle-oriented artist. Similarly, communication with each other has changed and political cartoons remain a weighty slice of the political panorama for more than 250 years. (Joseph Giammo, 2801 S. University Avenue)<sup>4</sup>. Several entertainers and journalists, yet more, creativity and mythical evaluators-have been appreciative to this modernism for creating the sovereignty and grandeur of their abilities, but some modern cartoonists & novelists have continued thru this modernism for a stretch: an art without subjective emotions or social connection is assured to give the impression of arid and alive later. The independence of speech is the freedom of strikingly moulded and a flawlessly wrapped vault. (Berman, Marshall, 1988)<sup>5</sup>. India is greatest of creativity and well-known political cartoonists like R.K. Laxman, Sudhir Dar, Rajinder Puri, K. Shankar Pillai, Aseem Tirivedi, Satish Acharya, Manju and many more. Talking about Manjul ji cartoonist with India's one of the leading newspapers, later working amongst the Indian journals like Dainik Jagran, Rashtriya Sahara, Financial Express, India Today and The Economic Times now is linked with Steady News and Investigation. He is equally winner of Maya Kamath Memorial Awards meant for Brilliance at Cartooning in 2009. He currently lives in Mumbai.<sup>6</sup> Manjul did professional cartooning since the age of sixteen, from Kanpur," explained in an interview. He says, "In

early 1990's. New Delhi India had developed an extending hub for supercomputers engineers and system analyst. The compliance to repetition of number of automatic activities, such as illustrating the frame-lines, drying the ink and wipe out the pencil marks all over again, are accurately as essential as having wisdom of hilarity and actuality able to draw entirely" (Kamath 2005)<sup>7</sup>.

The time when new age group were entertained into digital media as a part of becoming animators. Digital skills conveyed new creation everlasting and focused on the cartoons in colour. With these digital compositions and impression acts, comic strips took on a method that would give the impression of alien to, Kutty, Bireshawar, Shankar, and others cartoonists of their age group". Since, computers and new software's were taking place it became easy to draw cartoons in the digital modern India, using rotating pens scanning the pictures then corrections were done in Adobe Photoshop. Visual software's simplifies colouring and placing the picture from the cartoonist's files. These broadcasting software's, techniques fetch with them a necessity for "immediate cartoons" and profusion that was possible if a reserve bank of illustration was already at hand. (Khanduri R.G.2014)<sup>8</sup>. A caricaturist is appreciated as a community critic by the common public. If we see morphological journal or magazine a cartoon displaying politicians controlling halter shelter at the vision of a humourist. That is intellectual indeed! One cannot be certain that a political cartoon can drill moral ethics into a crooked politician act like a slum lord. I feel it's the humour section in a cartoon that mollify the energy & diminishes the string. A scamster could truly be grateful for a caricature gag on exploitation and giggle his head off! Manjul's work was very much same like French reflection. And the observation is that, supreme cartoonists influencing to English editorials and monthlies convey western impact. But then again one doesn't realize western touch in semantic artists.

<sup>2</sup> Mrinal Chatterjee, (2019-04-28) <https://www.outlookindia.com/website/story/india-news-political-cartoons-adding-spice-and-meaning-to-the-discourse/329450>

<sup>3</sup> Sanjay Joshi. *Fractured Modernity: Making of a Middle Class in Colonial North India*. New Delhi: Oxford University Press. 2001. *The American Historical Review*, Volume 107, Issue 4, October 2002, Pages 1212–1213.

<sup>4</sup> Joseph Giammo, University of Arkansas at Little Rock | 2801 S. University Avenue | Little Rock, Arkansas 72204. <https://ualrexbits.org/laughing/virtual-exhibit/the-power-of-political-cartoons/>

<sup>5</sup> Berman, M. 1988. *All That Is Solid Melts into Air* (New York, 1982). Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, Mass., 1999).

<sup>6</sup> <https://peoplepill.com/people/manjul-1/>

<sup>7</sup> Kamath, Maya. 2005. *The world of Maya: Cartoons of Maya Kamath*. Mumbai: Sparrow.

<sup>8</sup> Khanduri, (2014-10-27). Printed in United Kingdom by Clays, St Ives plc. [www.cambridge.org](http://www.cambridge.org). ISBN 978-1-107-04332-9 (hardback)



Fig 1: Artist- Manjul



Fig 2: Artist- Manjul

If you see Fig1. It shows COVID-19, which is presently the major health issue of every country in the world, due to which government and WHO announce complete lockdown for whole world, Manjul elucidating the picture without choruses also in a very modest way. He dreamily framed such critical issues, which conveys the implication straight to the readers. It's a steady cartoon expounding the disease besides that the human tied up with a chain. In Fig2. We can see Prime Minister Shri Narendra Modi is refilling the car at the gas station as a common member of staff on the other side of the composition daily wage earner is selling face masks and sanitizers to protect from COVID-19. In the language Modi Ji is saying "you can sell them but no profit". It's funny that, selling and No profit! Picture is conveying the moral in a sarcastic way. As India's Prime Minister Mr. Narendra Modi is in the illustration that order will be followed by general public. It's a political cartoon delivering the memo in a simple yet bold way, to follow the rules. Manjul have totally modified and transformed Indian political cartoons to the next level. He is a big hit in today's time in the cartoon world. The comical leaves in editorials are traditional and momentous sources that advance pictorial-oral understandings into the collective

climate in the emigrant city into modern life.<sup>9</sup> Sunday booster divisions in newspapers are a gorgeous enlightening themes, and hypermedia/unwritten, vivid outlines that advance their assorted and demographically miscellaneous audience a jumble of humour and leisure/entertainment, debates of critical social topics (e.g. class frictions, colonist involvement, tribal and indigenous perception, instruction, communal well-being, paucity behaviour, shelter measures), and graphical-oral discussions of political stories.<sup>10</sup> We cannot deny that visuals are most powerful weapon in today's generation and in future it would be growing to advance.



Fig. 3. Artist- Kanika Mishra



Fig.4. Artist-Kanika Mishra

The fluctuation began about gender and cartooning which trickled India: Common women rather than common man in 2012.<sup>11</sup> Kanika Mishra, a caricaturist also web-animator lives popular city Mumbai, she become expression that a common holy front-runner, Asaram Bapu, was suspected of raping a daughter of two of his cohorts, sixteen-

<sup>9</sup> Cf. Blackbeard 17. On the history of the appearance of the weekly supplements with their comic pages see my article; cf. Kelleter/Stein; Blackbeard. For discussions about "the city as living space and origin of modern myths" see *Comics and the City* (2010) by Jörn Ahrens and Arno Meteling, here p. 5. Their book contains, among others, two articles on the Yellow Kid: Jens Balzer, "Hully Gee, I'm a Hieroglyphe" Mobilizing the Gaze and the Invention of Comics in New York City, 1895" (p. 19-31), and Ole Frahm, "Every Window Tells a Story: Remarks on the Urbanity of Early Comic Strips" (p. 32-)

<sup>10</sup> Meyer, C. (2012). Urban America in the newspaper comic strips of the nineteenth century: Introducing the Yellow Kid. *ImageText: Interdisciplinary Comics Studies*, 6(2).

<sup>11</sup> <https://cartoonistsrights.org/2412-2/> Cartoonists Rights Network International.



year old, this girl countered him by her cartoon art in the best commanding way possible. Within few hours of judgment there was a patrol manhunt for Asaram. Kanika published a cartoon picture on her Facebook page Fig.3, stroking the soon-to-be-incriminated the holy man exactly in the crosshairs of her cartoon everywoman, is Kanika Kahan.<sup>12</sup> Asaram Bapu was on her gun point for advising that the victim (Nirbhaya) of the disreputable 2012 gang rape in a Delhi automobile (bus) was moderately blamed for her own rape. After all the barriers by Bapu's followers, and even through being anxious for her husband's security and her personal safety, Mishra remained to take on Bapu over cartoons. In Fig4. You can see a cartoon showing guru's distress of a lie-detector trial (Narco). If we notice technology plus internet and digital art become a quick weapon against Asaram. Within few minutes by creating cartoons on digital screens, giving a new shape through humour, is modernity in cartoons. Kanika is women to receive the prestigious Award/Honour for courage in cartooning. She is one Indian woman to represent international television show known as The Big Debate in Davos. She received courage award in 2014<sup>13</sup> October 11<sup>th</sup> at San Francisco's Morgan Auditorium, as the closing event of the Association of American Editorial Cartoonists annual convention.<sup>14</sup> Her work is published in many journals, magazines national and Internationally, she is an inspiration for girls and women over social media in India. She is TEDx Speaker, and illuminates how modernism is helping women to encourage & nurture new talent. Which is again a big achievement in editorial cartoon world. I believe Modernity is not just being modern by fashionable clothes, modernity is creativity and it can lead you in any work, field alongside big achievements and new inventions for the society and the country.

## LITERATURE REVIEW

Several readings have focused on diverse variables. **Zanettin, F. (2010)**- According to his research when it comes to digital media, the name cartoon commonly indicates to a single-panel illustration, habitually conveyed by subtitle and sometimes embracing one or more language bubbles. In his paper he mentions the deep study about Harvey (2009) he trailed the foundations of the existing 'gag cartoon' long ago in first half of nineteenth era, when the expression cartoon was foremost used in its advance/modern sense on the leaves of British punch Magazine. **Richman, P. (2010)**- It's true, visuals and drawings have supreme power, even illiterates can understand the picture language as we understand visuals and language is not same

universally language changes every 100km. Virtually everyone in India and somehow in other countries are familiar with Hindu gods and mysterious stories, if we go through the historic culture second millennium, we see paintings, temples, and sculptures expressing stories in their own way. To tell such great stories print culture was started in nineteenth century. Art become a tool of connection between the god and humans. **McLean. (1832)**-The appearance of the political sketches of. H.B. forms an era equally in political affairs also in the antiquity of fine arts. We can say earlier to the parodical of political drawings, there was not once a phase in the history of their country, when political happenings had so acute, so uniform, so assurance, and so humorous an interpreter as H.B. The casual inventions of the pencil, influence so much essential virtue as a work of art. Pencil can convey Sketches/drawings in the most perfect way: an illustration, in which the reliability of the more extravagant visual rendering is merged with a scale of free expression and character that can ornate portrait in a very seldom exhibits. **Henry Browman (1939)**-Provided an early analysis of the humour of modern public. According to Bowman humour is further a less fundamental human outcome, and that central basics of entertaining conditions endure the same diagonally in cultures. **Abdullah, F. S. (2012)**-Abdullah observed the method of combining newspaper cartoons in relation with the responsibility they perform for general public. He believes that political illustrations are as acute as artefact's expended to lampoon political mentors and their despicable strategies. **DeSousa (1981)**-In his investigation he scanned into the spirit of cartoons, where he acknowledge four ideologies subjects: political common places, mythical/traditional quotations, private atmosphere, behaviours and ironic: their militant impressions are just alike that of agrimony spent for induction hits on the political advisers and the representative method within pictorial mentors and the autocratic progression within pictorial illustrations. **Hogan, M. (2001)**-Caricatures are generally expected to be comic, even if they are in a murky style, the intermittent mocking cartoon can carry a smile naturally with a sensible image about the independent morals of the political structure. Then again when the constructive pictures convert into a common fare, then the gag may terminate to be hilarious. There is a numeral of sets, where the modified/graphic political analysis goes extreme than cheering a true selection among political leaders and strategies. Along with modification of cartoons and development of editorials things are changing and developing vastly rapid. **Ellis, A. L. (1992)**- According to Ellis. Not only cartoons/illustrations but the styling of Newspapers also developed eventually. Style is a complicated and multidimensional sensation embraced of several singular smart characteristics. The habit of formal assets to observe artistic modification was prepared by Wolffin (1950) in the topic of art history. The process is exclusively suitable in

<sup>12</sup> Kanika Mishra Creates Kanika Kahan, India's First Cartoon Everywoman. <https://cartoonistsrights.org/2412-2/>.

<sup>13</sup> Kanika Kahan. The Aam Ladki of India. <http://www.karnikakahan.com/about-us/>

<sup>14</sup> Kanika Mishra, Majda Shaheen Share 2014 Courage Award. <https://cartoonistsrights.org/kanika-mishra-majda-shaheen-share-2014-courage-award/>

pictorial communication as mass media descriptions can be simply modified. A certain set of system selected at a certain tick in design history conjoined to construct what Brathes (1982., p.197) entitled a "period rhetoric" Style is hence closely celebrated with ethnic variations over time. **Khanduri, R. G. (2014)-** In his book he mentions about the interview with V.G. Narendera, director of Indian Institute of Cartoonists (IIC), according to him, digital caricatures posed problems about innovation, creativity decreases when we routine the computer. But it helps to colour and experiment with art. To develop the cartoon in new century, modern world computer is important. Cartoon art in India have an extensive narration, and they have achieved a broad readership within their journals in newspaper. Later in 1854, with the periodical of the vernacular comic and editorial Hindi Punch, Oudh Punch, and Hindu Punch, between many more others, the Indian political caricature has converted importance to India's editorials and traditions keep on a cause for daily political interpretation. **Roshni Nair; (2016)-** Writes about an interview with Satish Acharya, he is well known cartoonists. According to him cartoons are laugh-creating shops, "The thought and the communication is more essential while creating cartoons. He doesn't think twice to express his outlook through cartoons. Believing that admiration of caricature is taking place in newsflash gateways and social media have changed a lot, modern tools with great transformation have helped restore political cartoons in Indian editorials". This pressed editorials to have a relook at cartoons in a different way. It's also very tricky to do justice to the space.

## OBJECTIVE

The objective of this study is to find out the transformation and development of Indian political cartoons over the years in our contemporary society. Political cartoons are daily essential to an editorial it's more like adding taste/mustard to a hamburger. The paper explains briefly about earlier political cartoons and recent ones, the expanding and moderate research emphasizes the influence of dogmatic caricatures and its reflection in the society. The research analysed how a pocket size cartoon turns out to be a super power/tool to construct sarcasm as a norm that could be used possibly to introduce and be helpful for social and political changes in India with the help of new art/digital art. This quick art floats over the globe through the internet and social media, thus humour becomes direct approach of conversation. The quantitative method will value statistically to confirm why the readers demand one form of top notch. Political cartoons perform as a peppy mission of giving a deep thought to the community which will be contributing to new media to focus more on Indian political cartoons and cartoonists.

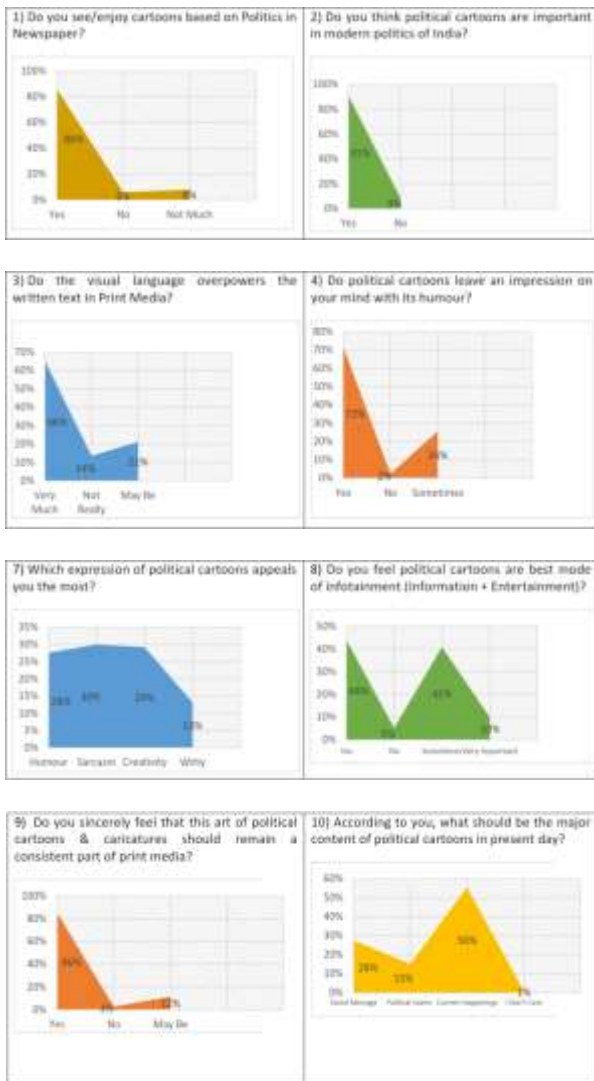
## METHODOLOGY

This research started with numerous questions. Do readers notice the political cartoons in a humoristic way? Would a bunch of political cartoons produce the same outcome & mindread found for a single variable? But the key question was whether editorial readers would observe time-related differences when confronted with different cartoons. Although this study was exploratory, it commenced with three, hypotheses 1: The cartoon readers would remark political cartoons differently. This forecast may appear relatively noticeable, but it is imperative to communication that each story would read and reply in a different way. By confirming this hypothesis, that is, rating the hard-hitting political stories inversely from the commonplace stories. Thus, the first hypothesis sets up a supreme projected variety of perceptual variation. Hypothesis 2: Editorial readers may find different illustration frames to have effects on serious issues in the country similar to political cartoons. Expressly, they might discover the postmodern style more soothing but not active and quicker than the modern visions. The prediction would approve but not repeat the conclusions, analysis of creativity in editorials is controlled and maintained by the cartoonist keeping in mind the status of the newspaper brand. Study is a mood and character of expression; the second hypothesis proposes that cartoons modification/transformation is faster which will float over the globe with digital media. Hypothesis 3. More specifically, this hypothesis mentions about the readers who were complex to political Indian cartoons, which might place originality first in sequence of events and categorize postmodernism as fresher or more topical. But even without a comprehensive knowledge of cartoon history, readers would be expected to observe time differences in stimuli. The research appropriated Quantitative process by engaging a survey over questionnaire of 10 questions between 250 people of diverse demographics. The survey manifestly completes the vision and better of answers of the groups in the direction of transformation of cartoons in contemporary society and thoughtful mass viewpoint and actions towards it.

## ANALYSIS & INTERPRETATION

In Quantitative research according to the questionnaire's community is entirely appreciating cartoons with a renovation of modern drop besides advance digital art in cartoons. Effects of political cartoons is spreading all over and will continue to spread in future, they are voice for the editorials and Indian politics. Political caricatures and social illustrations are fairly identified by the editorial reader and relates it with, categorizes and sequences of typescripts or circumstances that mirrors the satirists as well. Newspaper is a traditional form of conceding the news along with cartoons it's fun part is the companion or you can

say “life to the articles” of the editorials. Political cartoons have very robust impact that words or verbal talk/written language is not mandatory, if a drawing is bold enough in the editorial frame to carry the story through cartoon. Although doing study for the paper I exposed cartoons will be accepted more with the modification and digital transformation in all forms of publicity and political bulletin which will scope on new elevations thru its widespread outlay for the newspaper. The following examination & clarification was derived through the survey below through different pie-charts.



## FINDINGS

Among the results is that transformation of political cartoons has vital impression on the contemporary society in a conventional stroke over a sturdy impact of modern creativity. Another observation is that the effect of political cartoons attracts each person in its own way. Different stories, interaction between story/article type and cartoon variables was extremely complex. Further findings of the phenomenon were within the scope of this experiment. According to the survey 86% people believe political cartoons & caricatures should remain a consistent part of print media. This shows the

fondness towards cartoons is likely more, similarly 91% believe political cartoons are important in modern politics of India. Earlier political cartoons are like a treasure for new generation, this humoristic art is carried forward parallelly with the mechanism matching our contemporary society. The facts of survey point the needle of moral impression of cartoons is always saluted and appreciated.

## CONCLUSION

The study proves the transformation of cartoons is an expression of Indian Politics in today's modern society. Political cartoons styles & use the several intellectual mechanisms, such as conceptual drawings and metonymy, conceptual combination and thinking mock-ups. Political cartoons also provide “an independent source of communication”. Illustration is the outline of action and linguistic see-through what the individuals in civilizations visualize. In politics, it happens over the cartoons and methods individuals and political leaders pay on the community platform through the editorials. Political message through cartoons enquiry stays on a spinning point, the track is clear in the aspect of extraordinary modification. The environment is changing the way of information, also converting technologies and tools of political knowledge. Digital media acknowledged to deliver the finest technique designed for political artists artwork/cartoons to direct their panache and ethical rightfulness and over the bigger depiction of what the communal scene grasps and in what way it holds collected. While studying the cartoons & effects of assembly message, politics, study has left affects, the passion and moral judgements that initiative political knowledge, socialization, politically aware commitment, participation, political intercession and reproach. The paper also spoke how the impression of political cartoons has transformed with stretch and begin widespread appreciation with contemporary variations in cartoons. Indian political caricature art is growing with modification and expertise the whole thing cartooning is farsighted its rebirth in full magnificence.

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- [10] Fig 2: Artist-Manjul <https://www.firstpost.com/manjul-toons>. First Cut by Manjul: Satire News, Mar 23, 2020 5:11:25 IST.
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- [13] Fig.3 Artist- Kanika Mishra. Kanika Mishra Creates Karnika Kahen, India's First Cartoon Everywoman. <https://cartoonistsrights.org/2412-2/>
- [14] Fig.4 Artist- Kanika Mishra. Kanika Mishra Creates Karnika Kahen, India's First Cartoon Everywoman. <https://cartoonistsrights.org/2412-2/> Kanika Kahen. The Aam Ladki of India. <http://www.karnikakahen.com/about-us/>
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## ACKNOWLEDGEMENT

I would thank Manipal University Jaipur, for supporting me with the Finances and awarding me Dr. Ram Das Pai Scholarship for my Ph.D. research work. Also, Dr. Pooja Jain for her expert advice and encouragement throughout this research paper and Dr. Mukesh Sarna for helping me with discussion for the paper.

## DECLARATION

The authors declare that they have no known competing financial interests or personal relationships which have, or could be perceived to have, influenced the work reported in this article.

## Corresponding Author

**Prof. (Dr.) Anant Kumar Ozarkar<sup>2\*</sup>**

Head, Department of Fine Arts, Manipal University, Jaipur, India

[anantkumar.ozarkar@jaipur.manipal.edu](mailto:anantkumar.ozarkar@jaipur.manipal.edu)